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JAPANESE COLOR PRINTS

Surimono, Broadsheets, Diptychs and Triptychs

Hiroshige	Hokusai	Utamaro
Yeisen	Yeizan	Yeishi
Harunobu	Kunisada	Kuniyoshi
Toyokuni	Shunsho	Shuncho

Surimono by Hidemaro, Hokkei, Hokusai, Gakutei, Keisai, Kunisada, Utamaro and other noted artists; Bird and Flower Panels by Hiroshige and Yoshikazu.

To be Sold by Auction
MONDAY EVENING, FEBRUARY 5th, 1917
at 8:15 o'clock

THE WALPOLE GALLERIES
No. 10 East 49th Street NEW YORK
Telephone, Murray Hill 6512

List *of* Illustrations

HIROSHIGE:	"Kambara in Summer" . . .	No. 17
do	"Junks at Tsukiadoshima" . .	No. 25
do	"Fuji," from "36 Views" . .	No. 39
do	"Yizu Waterfall"	No. 41
do	"Kasumigoseki"	No. 212
do	"Yushima Temple After Snow"	No. 222
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JAPANESE COLOR PRINTS

Surimono, Broadsheets, Diptychs and Triptychs

HIROSHIGE, 1796-1858.

Hiroshige's Upright "Yedo Meisho" Series.

1. HORIKIRI. Showing Iris Gardens. "Yedo Meisho" series.
2. KANDA RAIN. Well and clearly printed.
3. SAKURADO MOAT. Corner restored.
4. SUSAKI SHORE, SUNSET. A fine ocean view.
5. TAKINOGAWA. People viewing cliff maples from the bridge.
   A scarce print from the "Yedo Meisho."
6. YATSUKOGI. Summer landscape with many people.
7. YEDO STREET LOOKING TOWARD FUJI. "Yedo Meisho."
8. YEDO STREET. Different view from the "Yedo Meisho."

HIROSHIGE.

Horizontal prints from the "53 Views," and the "Toto Meisho," and upright views from the "36 Views," in fine original impressions with margins.

9. SHIRASUKA. Showing a rocky coast, from the "53 Views."
   A fine and rare print.
10. KANAGAWA. Travellers passing pines, junks on the blue water.
    A fine clear impression from the "53 Views."
11. TARUI, with large Dogfoo Kite over a remarkable landscape. A noted print from the "53 Views."
12. SHON. Teahouse and travellers. "53 Views."
13. MAISAKA. A very fine "green" print from the "53 Views."
14. SHIMADA. From the "53 Views," with people being ferried over, and a view of Fuji.
15. OKABE. Precipitous mountain path. "53 Views."
16. SHIMADA. Three men crossing the bridge in the foreground. Fuji seen beyond green hills and pines. From the "53 Views."

17. KAMBARA IN SUMMER. A rare print from the "53 Views."
Many collectors are familiar with Hiroshige's noted snow print, "Evening Snow at Kambara," but fine impressions of Kambara in Summer are rarely seen.
(See Plate No. 2.)

HIROSHIGE'S "TOTO MEISHO," OBLONG SERIES.

18. ASUKAYAMA. Fuji seen through the trunks of Giant Pines, beyond cherries in full blossoms.
A fine impression from the "Toto Meisho."

19. GOTENYAMA. Pienic parties on the shore admiring cherries.

20. MATSUCHIYAMA. Picturesque village clustered at the foot of a green hill.

21. NIPPON BASHI. One of the most noted of the "bridges under snow."
In fine condition and printing, with margins.

22. OCHANOMIZU. A covered bridge between steep cliffs.
A rare print from the "Toto Meisho" in good condition.

23. RYOGOKU FIREWORKS. From a small red bridge to the left people view a great rocket bursting in balloon shape over distant Ryogoku Bridge looming in the twilight against blue water and grey twilight sky.
A noted print, in a fine impression.

24. SAZAIDO. Many people viewing distant Fuji.

25. JUNKS COMING IN AT TSUKIADO SHIMA. A rare print from the "Toto Meisho." Oblong, with margins.
(See Plate No. 2.)

26. SHIBASHIMMAI. Procession passing under Torii.

27. SHIBAZOZOJI. Street leading between pine trees.

28. SUSAKI. A stretch of blue waters with rosy twilight sky.

29. SHINOBAZU LAKE. Evening, lotus blossoms being gathered.

30. SHINRYUZU. Village at the foot of a hill, night with faint lights, and a dusky landscape against black trees.

31. SUMIAA. Many people admiring the Cherry blossoms.

32. TAKENOGAWA. Maples on the cliff, people swimming, others crossing the little bridge to the Torii.

33. TAKENAWA. Coolies with loads on the wharf, boats approaching.

34. TAKENAWA BY MOONLIGHT. Well printed showing a fleet of fishing boats moored for the night.

Plate No. 2. Hiroshige.

No. 212. Kamsumigoseki.

No. 222. Yushima Temple Snow.

35. UYENO PARK IN CHERRY SEASON. Twilight. "Toto Meisho."

36. UYENO PARK. Different view and of soft pink in color.

37. YEDO BASHI OR BRIDGE. A red Bridge from the "Toto Meisho" with Mt. Fuji seen across the tops of dark houses, quite white in the early morning light.

SIX PRINTS FROM HISROSHIGE'S "36 VIEWS."

38. YENOSHIMIMA. Fuji seen under a Torii across blue water with artistic effect.
A rare print from the "36 Views."

39. FUJI FROM THE "36 VIEWS." A very fine example of Hiroshige "green and white" prints. Upright.
(See Plate No. 3.)

40. OCHANOMIZU. White Fuji seen beyond the green hill over the Bridge.

41. YIZU WATERFALL. From the "36 Views." a beautiful waterfall deep in the Mountains; beyond a grey and white Fuji seen against a line of purple with remarkable effect. Upright.
(See Plate No. 3.)

42. SAGAMIGAWA. Coolies with bamboo rafts, from one of which smoke arises. A scarce print from the series of "36 Views."

43. TAKINOGAWA. Tea-house with people maple viewing, travellers crossing the Bridge.
From the "Toto 36 Views."

44. YENOSHIMA TRIPTYCH. The cliff at Yenoshima seen at close range, Fuji to the left; many girls with umbrellas summer cooling.
Rare Hiroshige triptych.

45. KINRYUZAN ASAKUSA. Landscape triptych in cherry blossom time, Fuji seen in the distance.

HARUNOBU, 1725-1770.

He died early and his prints are perhaps the most sought for of all artists.

46. YOUNG GIRL SEATED WITH PICTURE. She is near a tobacco-box of black lacquer and holds her pipe.

HOKUSAI, 1760-1849.

The greatest name in Japanese Art.

47. "A WATERFALL" from the famous series. (See Surimono).

48. WATERFALL IN THE PROVINCE OF YOSHINO. Showing Yoritomo's horse being washed.

49. WATERING A HORSE AT EJIRI. Small square print; early impression, corner restored.

50. TWO GIRLS DRYING CLOTH. Summer landscape with green shore.

51. PICNIC ON THE SHORE. Mother and children picking flowers.

ICHIZYOKUSAI.

52. RAINING IN DECEMBER. Young girl running in the rain; she has thrown a towel over her head which streams in the wind behind her.

KIYOMINE.

53. MOTHER AND DAUGHTER. Seen at half length. Original impression and coloring, with "bird" seal.

KUNISADA, 1785-1804.

A prolific artist, represented here by a number of prints of his best period.

54. LADY WALKING IN EARLY SPRING; the little attendant bears the first budding plum branches. Her head is wound in a soft katake. Good landscape (signed Toyokuni).

55. MURASAKI. Two girls and a nobleman.

56. WHITE RAIN IN THE GARDEN. Man covering his head, cuckoo flying over. Signed Toyokuni.

57. EVENING. Girl with lighted lantern swinging as she walks, carrying a black Samisen box; other shadowy people seen.

58. HEAD OF A GIRL. She carries a large blue umbrella with striking effect.

59. GIRL IN SUMMER. She carries an open umbrella and is walking by blue water and a large stone lantern.

60. TAKIMOTO ON THE VERANDAH. She is reading a letter.

61. STYLISH GIRL UNDER GIANT PINES.

62. MAY. Foggy day, a young woman in a short dress with an open umbrella stands near two small black puppies.

63. MAN CROUCHING. He wears a robe of splendid black. An "album" print and very clear (signed Toyokuni).

64. GIRL BECKONING TO HER LOVER, who is seen at her barred window.

65. MURASAKI VIEW. Lady kissing her baby before giving it to the Maid.

66. CHIUSHINGURA VIEW. Showing interior, and winter landscape.

67. ATTACK BY NIGHT. From the Chiushingura series.

68. AKOGI. EVENING VIEW. TRIPTYCH. Three figures on a grey ground, with large white cherry tree, the trunk and branches quite black in the shadows. By Kunisada (signed Toyokuni).

KUNITORA.

69. LAKE SHINOBAZU. The blue lake seen through pink fog. Rare landscape.

KUNITSUNA.

70. RAIZIMON TEMPLE, with many people.

KUNIYASU, 1799-1830.

His prints are rather scarce; he is noted for mastery of color.

71. LADY KOMACHI GATHERING CHERRY BLOSSOMS. Note the size of the large black axe.

KUNIYOSHI, 1797-1861.

Hiroshige's contemporary, noted also for landscapes, but more for his bold originality.

72. KINTOKI MOUNTING THE WATERFALL WITH GIANT CARP. An unusually fine example of workmanship and coloring. (See Plate No. 3.)

73. YOUNG GIRL IN BROWN WITH SAKE BOTTLE.

74. GIRL ADMIRING THE MOON, she leans from out the Shoji, wearing a blue robe.

75. HAPPY FARMERS. An unusual example attributed to Kuniyoshi, showing little bridges over the stream, people, etc.

76. YOUNG GIRL NEAR A SCREEN HUNG WITH MANY COLORED OBI.

77. MONKAKU PRAYING IN THE WATERFALL. The celebrated priest exiled by the Emperor. (See No. 270.)

78. MOTHER SENDING HER LITTLE DAUGHTER ON A MESSAGE.

79. HAKONIWA. A garden landscape by Kuniyoshi. Triptych.
An unusual and interesting triptych, giving an idea of a Japanese Garden.

SADANOBU.

80. GIRL IN LOOSE BLUE ROBE, hanging a green curtain.

SHIGENOBU.

81. YUSHIMA TEMPLE. SNOW VIEW. And snowing hard. A rare oblong landscape by this artist.

SHIKO.

Worked about 1800.

82. TWO YOSHIWARA BEAUTIES, with two attendants.
Example of an artist rarely seen.

SHOTEI.

Contemporary Japanese Color Printer.

83. RAIN, MOONRISE AND SUNSET. Three prints on a sheet.

84. SNOW VIEW, on a little bridge, and Bridge in Spring. (2)

85. GIRL IN HEAVY SHOWER, fishing by moonlight. (2)

86. JUNKS AND CRESCENT MOON. Junk in cherry season, two oblong prints on one sheet. (2)

SHUNCHO, 1775-1790.

Ficke is emphatic in his praise of Shuncho's prints.

87. WAKABA OF MATSUBAYA. A noted beauty of the Yoshiwara received by her father and her more exclusive sisters.

SURIMONO.

By Hidemaro, Hokkei, Hokusai, Gakutei, Keisai, Kunisada, Utamaro, and others. "They were not for the public but for friends of the artists or of the private individuals to whose order they were made."—Teall.

88. HIDEMARO. Shoki with baskets of dogs. Black and white.

89. HIDEMARO SURIMONO. Juggler spinning a plate.

90. HIDEMARO. Young girl with kindling near a black ox loaded with the same.

91. HIDEMARO. The carp fish, swimming down stream.

92. HIROSHIGE. Four small Surimono on one sheet. A small snow view, Sennen and deer, circular print with persimmons and butterfly; and one in black and white.

93. HOKKEI. Helmet and blossoms, printed in silver and colors.

94. HOKKEI. The black Japanese Tomato, in a basket, printed in gold grey, green and black.

95. HOKKEI. Ghostly lady near the waterfall, in gold, silver and colors.

96. HOKKEI. Kintoki with his rooster. Brilliant colors.

97. HOKKEI. Yoshisada driving back the tide. A very beautiful old Surimono printed in soft colors.

98. HOKKEI. Lady Admiring Yenoshima, pointed out by a native. Soft colors.

99. HOKUSAI SURIMONO. Gorobe with three ladies, exquisitely printed in silver and soft colors.

100. HOKUSAI. Tsuzume or drum on a lacquer stand, flowers, etc., in gold and colors.

101. HOKUSAI. Group of three figures, very well drawn, seen at half length.

102. HOKUSAI SIGNED "SORI." Persimmon and grasshopper, the gnarled old branch seen against the full moon.

103. HOKUSAI SIGNED "HOKUSAI." The same.

104. HOKUSAI. Monkey dressed as a peddler.

105. HOKUSAI. Young girl making miniature model of Fuji.

106. HOKUSAI. Sword and scabbard seen against a raven.

107. HOKUSAI. Flower arrangement and vases.

108. HOKUSAI. Ladies and little boy on a Spring Outing.

109. HOKUSAI. The same, subdued coloring.

110. HOKUSAI. Girl carrying kindling wood. Half length.

111. GAKUTEI SURIMONO. Teapot, etc., in gold and purple.
Gakutei's surimono are the most sought for among collectors.

112. KEISAI SURIMONO. Wild Goose flying against the moon.
Very fine and rare piece in black and white.

113. KEISAI. A pair of pheasants on a bank. Oblong Surimono.
Time-worn.

114. KIYOMICHI SURIMONO in black and white. Offering tea.

115. KUNINAO SURIMONO. No-Masque. In purple, black and gold.

116. GOSOTEI KUNISADA. Dancing Girl at Night. Her robe embossed in patterns of gold and silver; her black obi as if of lacquer.
Very fine and unusual surimono.

117. KUNITERU. Flower arrangement in black and white.

118. SENSHUNAN SURIMONO. A superb black pheasant with his quiet mate on a bank with red blossoms. In gold and colors.

119. TEISHIN AND YAGIHANA. The latter a darting kingfisher in blue on a blue ground. Two pieces on one sheet.

120. TOYOHIRO SURIMONO. Ebisu and Daikoku.

121. UTAMARO SURIMONO. Yoshiwara Beauty in violet and pink.
Rare Surimono by this artist.

122. UTAMARO. The Fox-trap. A delicious example of Utamaro's rare humor. "Brer Fox" from behind the rice-bales looks slyly at the little black figure tipping away.

123. UTAMARO. Daikoku with his "Money Tree," pulling a branch loaded with bills for the supplicant.

124. UTAMARO. Daikoku and his "Money Tree," he is coaxing a young plant in a jar.

125. UTAMARO. Two crabs and shell near a basket of fish. Rare Surimono in black and white.

126. YEANAGAWA. Girl teaching her dog tricks. An interesting Surimono by an artist rarely seen, in colors.

127. YEISEN SURIMONO. Yanagi, or young willow tree in a blue jar.
The simplicity is typical of Japanese Art.

128. YEISHI SURIMONO. A Courtezan, seated, directing her little attendant.
A star-like pattern in old green scattered here and there over her robes, an obi of dull violet, and the slight "beni" coloring in the dress of the attendant enhance the exquisite grace of line used in this Surimono. It is unnecessary to comment on the rarity of a genuine impression of a Surimono by Yeishi.

129. YEIZAN SURIMONO. Geisha at half length on a pink ground; the Surimono has the original printed serpentine border of green and white.

TOYOKUNI I., 1769-1825.
The founder of the Toyo School of Art.

130. LADY KOMACHI IN A SHOWER. She is holding open a purple umbrella to protect her green and pink robes.

131. LADY WITH A FENCING STICK. A good print in good condition.

132. LADY IN HER DRESS OF NEW STYLE. Her obi, as of black fur, which is unusual.

133. LADY TRAVELLER PASSING FUJI. She has an attendant who walks beside her horse. A noted print and very decorative.

134. MAN TRAVLLING BY NIGHT WITH LIGHTED LANTERN.

135. MAN PREPARING TO SMOKE AFTER TEA.

136. ROKURO AND SAIMON NEAR A STREAM. Night view.

137. GOMPACHI, FAMOUS HERO, ON THE SEASHORE.

138. TOYOKUNI LANDSCAPE WITH THREE LADIES TRAVELLING.

139. HALF-BLOCK TRIPTYCH. Showing women musicians, two with drums and one with a flute. Fine coloring and composition.

140. TRIPTYCH WITH EIGHTEEN WOMEN AND GIRLS. A School, showing young girls grouped at tables under the instruction of ladies; at the right tea is being prepared.
Subdued tones of old reds, violet, and dull green offset with contrasting black; a good print of unusual composition.
(See Plate No. 1—Frontispiece.)

TOYOKUNI II.

141. FARMER'S GIRL, standing near a large cart.

142. MOTHER AND TWO CHILDREN. Grouped around the Andon.

143. MAID CARRYING A BOX ON HER SHOULDER.

TSUKIMARO, 1789-1829.

144. POETESS IN THE RAIN. She holds a poem, and an attendant protects her with a large umbrella.
Rare original impression in black and white.

UTAMARO, 1754-1805.

Celebrated for the beauty and grace of his Prints of Women.

145. LADY WITH ATTENDANTS, one of whom carries a baby. A print of much grace in low tones on a yellow ground.

146. TWO GIRLS NIWAKA DANCING. Effective coloring and composition.

147. TWO LADIES STANDING AND TALKING. One carries a letter in her mouth.

148. TWO LOVERS, OHICHI AND KICHIZO. Original impression and coloring. They are seen at half length.

149. TWO YOUNG GIRLS IN MARCH. Seen at half length.
A fine print in the original condition and coloring, with the engraver's seal, Zyu.

150. THREE GIRLS NIWAKA DANCING. One is mounted on a hobby horse.

151. TWO LADIES WITH SHEAF OF CHRYSANTHEMUM BLOSSOMS. A half-block of fine quality in two tones. With Zin's seal, the mark of a good publisher.

152. HANKI READING TO HER YOUNG SISTER. An oblong print, fine impression and coloring.

YEISEN, 1789-1848.

One of the most powerful artists of the Famous School.

153. TWO GIRLS DRESSING. Seen at half length.
Fine print in fine condition and brilliant coloring. The registration is good and the print of excellent quality.

154. LADY STANDING BY A KAYA PLANT.

155. YOSHIWARA BEAUTY ON PARADE, with two attendants.

156. THE BOY KINTOKI WITH CARP, Climbing the Waterfall. Attributed to Yeisen.

157. CHIUSHINGURA SERIES. Two ladies, one reading, the other with mirror reflecting the letter.

158. CHISHINGURA SERIES. Lady attempting to take the letter from her companion.

159. CHIUSHINGURA SERIES. Lady in yellow thinking over the letter, her companion remonstrating.

160. LADY AT HER DRESSING BOX, DECEMBER. She wears black gauze of remarkable printing falling from her shoulders.

161. GEISHA BY MOONLIGHT. Note the landscape with the moon breaking through the clouds, a most unusual treatment of the subject by the Japanese.

162. THE LOVELY MATSUMURA IN GALA ATTIRE.

163. SUMIDA BANK SPRING EVENING, with Geisha girl in blue.

164. LADY SEATED PLAYING THE SAMISEN.

165. CHIUSHINGURA SERIES. Two ladies, one reading in bed.

166. YOUNG GIRL IN BLUE, seen against a bunch of carnations.

167. SUMIDA BANK, white clouds and white cherries in blossom, with a young girl in short dress walking by the River.

168. KATO WITH A LETTER NEAR A SCREEN.

169. LADY KOMACHI READY TO EAT HER LUNCH.

170. MUTSU, FAMOUS BEAUTY. Out for a walk with an attendant.

YEISHI, 1780-1805.

Characterized as the "Elegant Yeishi" from the grace of his figures of women.

171. BEAUTY AND PLEASURE BORNE BY A HOWO BIRD. A favorite print of this artist.
Yeishi is noted for the grace of his lines, and his coloring.

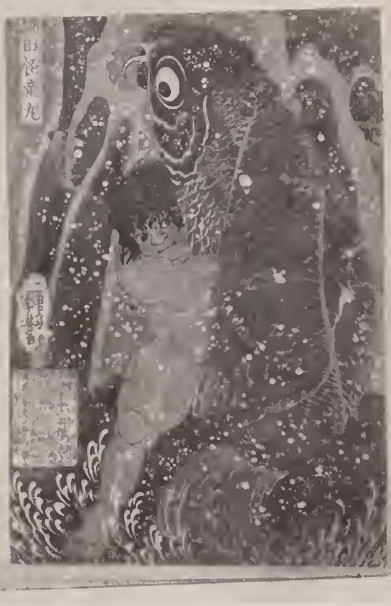

Plate No. 3.

No. 307. Utamaro.
No. 41. Hiroshige.
No. 39. Hiroshige.
No. 72. Kuniyoshi.

YEIZAN, 1800-1829.
Noted for both composition and coloring.

172. LADY ARRANGING HER HAIR; she holds a mirror of black lacquer.

173. OSONO, FAMOUS BEAUTY, who has dropped her purse when rising from a black couch.

174. TAMAGAWA SERIES. Two girls preparing to wash clothes in the stream near an old pine tree.

175. TWO BEAUTIES OF YEDO WITH A BOOK. Monochrome with black in the borders of the robe.

176. SHIRATAMI WALKING UNATTENDED.

177. TAMAGAWA SERIES. Two girls picking flowers by a stream.

178. KOTO, A NOTED BEAUTY. Carrying a letter.

179. YOSHIWARA BEAUTY ON PARADE. An obi of crest pattern over a robe of Iris blossom design.

180. LADY READING A LONG LETTER. She wears violet and black.

181. TAMAGAWA SERIES. Two girls travelling, suggestion of stream and rocky landscape with yellow ground.

182. YEIZAN LANDSCAPE. Group of people admiring rocky shore and distant waters.

183. YEIZAN LANDSCAPE. Three ladies drinking tea and admiring plum blossoms on the shore.

184. PICNIC PARTY IN THE YOSHIWARA. TRIPTYCH BY YEIZAN. A large court with lanterns and pines showing a group of nineteen men and women amusing themselves.

YOSHIFUJI.
Worked about the same period as Kunisada.

185. TRIPTYCH WITH THREE GEISHAS. A gay scene, each girl barefooted ready to wade, amusing themselves with a large flounder.

YOSHIKAZU, Worked about 1850.
An artist of whom little is known.

186. GIRL HIDING A LETTER. She stands near an old plum tree seen against blue sky.

YOSHITOSHI.
Contemporary Japanese Color Printer.

187. TRIPTYCH BY YOSHITOSHI. Showing the ghost of the fisherman attacked by Cormorants appealing to Nichiren.
The scene is at night.

YOSHITSUNA.

188. YOUNG GIRL IN BLUE, feeding doves.

189. TOYOOKAE ENTERING A TEA HOUSE. It is night and the dancing shadows on the Shoji show that the entertainment has begun.

HARUNOBU, 1725-1770.

190. YOUNG GIRL ANSWERING A CALL. Appearing at the Shoji which she has pushed open. A graceful print and a favorite with lovers of Harunobu's work. Corner restored.

HIDEMARO, 1804-1817.

Whose prints are seldom seen in this country.

191. KATORI AND TATSUSA CONVERSING. Beauties at half length.
A RARE PRINT.

HIROSHIGE, 1796-1858.

192. MEGURO. Rare snow print from the half-block "Toto Meisho" with snow still falling on the little bridge and village.

193. FUJI FROM THE "TOTO MEISHO."
A very finely printed early (upright) print. A curving shore with Fuji towering beyond across which flies a flock of birds.

194. SWIMMING AI FISH. TAMAGAWA, or Tama River.
The rare original impression.

195. VIEW OF FUJI. Large broadsheet. A rare print but time-worn.

196. TAMAGAWA AND MUSACHI MOUNTAIN. A print of deep greens and blues; yellow shore, with distant Fuji.

197. UMEYASHIKI, or "Place of Plum Trees." A rare panel from the "Toto Meisho" but time-worn.

198. HIROSHIGE AND KEISAI. A blue-bird seen against the moon; mounted with river view by Keisai. (2)

199. SHIOKAYAMA. Interesting landscape on old crepe paper.

200. SAILING BOAT NEAR A ROCKY SHORE. Fine upright print, of remarkable artistic effect.

201. KOYA FALLS ON TAMAGAWA. Traveller viewing. A very rare "waterfall" of Hiroshige's but time-worn.

202. SADO (Fan). Echitchu (many fish), and Echigo (many girls dancing). Three blocks printed on one sheet; the fan-shape print having landscape.

203. GIRL ON NEW YEAR'S MORNING. Rare figure by Hiroshige.

204. HACHIMAN IN CHERRY BLOSSOM SEASON. On Minatigawa. A lovely upright print from the "100 Views of Yedo."

205. OUMAGASHI. Ladies in a boat under a willow. Upright print, much liked, from the "Yedo Hakkei."

206. YANASHIMA. Dusky twilight landscape from the "Yedo Hakkei."

207. SOTOGAHAMA, or cliff on the Southern end of Japan.
An interesting print from the (upright) "Shokoku Meisho."

208. KASUMIDA SEKI. Street leading to the Wharf. Fine impression with margins from the "Yedo-Meisho."

209. HIROSHIGE AND TOYOKUNI. Kawasaki. Lady teaching her son with blocks; above a river landscape looking towards Fuji. From the upright "53 Views."

HIROSHIGE'S PRINTS FROM THE HORIZONTAL "YEDO MEISHO."

210. ASAKUSA TEMPLE. Twilight in cherry blossom time.

211. KASUKA YAMA. Three great pines, from under the branches of which a procession of girls with gay blue umbrellas are viewing White Fuji.
A rare print from the "Yedo Meisho."

212. KASUMIGOSEKI. Windy day with flying kites.
Rare print with margins and seal from the "Yedo Meisho."
(See Plate No. 2.)

213. KASUMIDASEKI. An interesting street view.

214. KASUMIDASEKI. Different from the preceding.

215. NIPPON BASHI, OR BRIDGE, from the "Yedo Meisho."

216. RYOGOKU MOON AND FIREWORKS. A very beautiful moonlight landscape, the bursting rockets lighting up the grey sky, dark bridge and deep blue water.

217. TAKANAWA MOONLIGHT. With fishing boats moored on the quiet water.

218. TAMAGO. Girls wading the river. From the "Yedo Meisho."

219. UYENO PARK, Cherry blossom season. From the "Yedo Meisho."

220. UYENO PARK TOEIZAN MOUNTAIN. Cherries are in bloom.

221. YOSHIWARA SCENES. A scarce print from Hiroshige's oblong "Yedo Meisho."

222. YUSHIMA TEMPLE AFTER SNOW. Remarkable effect of "black and white."
A rare print from Hiroshige's oblong "Yedo Meisho."
(See Plate No. 2.)

KWA CHO OR "BIRD AND FLOWER" PANELS BY HIROSHIGE.

223. CUCKOO FLYING AGAINST THE MOON, seen beyond pine branch. A "blue panel."

224. SPARROW PERCHED ON A WISTARIA BRANCH. Brown and blue.

225. PAIR OF MANDARIN DUCKS, swimming under bamboo.

226. PAIR OF SPARROWS, on a snow-covered pink peony.

227. GREY-HEADED BLACK BIRD ON A MAPLE BRANCH.

228. DARTING KINGFISHER AND IRIS BLOSSOMS. A "blue" panel.

229. DARTING KINGFISHER AND ONE IRIS BLOSSOM.
A "blue" panel different from the preceding but equally charming.

230. PRECIPITOUS CLIFF WITH MAPLES, over a stream.

231. KEISAI. Spray of peony and buds, print of hexagonal shape, mounted on a sheet with the head of Hotei printed in dull red. (2)

232. YOSHIKAZU. Darting kingfisher and blue wistaria sprays; suggestion of cliff and blue waters.

UPRIGHT PRINTS FROM THE "60 VIEWS" OF HIROSHIGE.

233. SETTSU. A large Stone Lantern set among pine trees overlooks the blue waters.

234. SHIMA. A curving hillside coast with a great stretch of blue waters.

235. YISE. A little town set high in the mountains overlooks the water.

236. SAKURAJIMA. The volcano on a promontory stretching over blue waters.

237. TAKINOURA. A great cliff, on which are blossoming cherry trees.
A scarce print from the "60 Views."

238. YAMATO, TAKITAGAWA. Dusk in maple season.

239. CHIKUSE. A stretch of river and mountain.

240. MIKAWA, HORIRANGI. The Church seen on the cliffside.

241. YIZU. An interesting view up the river gorge from the "60 Views."

242. DOSAKU. A steep hillside path from the "60 Views."

243. HOKI. A well known print showing the rice-fields and workmen in a sharp shower of rain.

244. IGA. Great pines on the hills leading up to dark mountain heights.

245. FUJI SEEN FROM ACROSS A CHASM. A very rare key block in monochrome (grey).
This and the following "panel prints" by Hiroshige are almost unknown to Hiroshige collectors in this country.
(See Plate No. 4.)

246. FOUR PINES ON A CLIFF, rushing stream below.
Similar to the preceding and excessively rare.
(See Plate No. 4.)

247. TRIPTYCH SHOWING ASAKUSA TEMPLE IN SPRING. Fine Hiroshige landscape in fine condition.

248. OIGAWA. TRIPTYCH. Ladies carried over the Oi River.

HOKUSAI, 1760-1849.

249. LAKE SUWA. Oblong "blue print."

250. FUNABASHI KOZUKE. A well-known snow view with pontoon bridge. A "blue and white" print.

251. ATAGOYAMA. People mounting the steps.

KUNIMARU, 1830.

252. YOUNG GIRL LEAVING BATH-HOUSE IN WINTER. Her yellow umbrella and the litle pines snow-covered.

KUNISADA, 1785-1864.

253. LADY ON THE SHORE; Fishermen and boats landing.

254. LADY GENJI RESTING. Against a charming Kunisada landscape with blue stream, bridge and blossoming vines.

255. SPRING RAIN AND MUSIC. A girl in softest black edged with cherry blossoms playing the Koto on the verandah to the accompaniment of a beating shower.

256. YOUNG GIRL SEATED WRITING. She wears violet with a black obi. She has removed the candle from the stand near her.

257. KOTO AT TAMAGAWA. She is gorgeously attired and has two maids, seen against a blue landscape of winding stream and blossoms.

258. YOUNG GIRL IN THE WIND. She is returning from the "Cherry Blossom" picnic.

259. GEISHA GIRL READING A LOVE LETTER, interrupted in her dressing.

260. YOUNG GIRL IN SPRING. A print signed Toyokuni.

261. RAIN. Young girl watching plum trees in the rain.

262. READY TO SEE THE FLOWERS. MARCH. And still cold.

263. GIRL SEATED WITH PIPE ON A BAMBOO BENCH. Foggy day.

264. MAN SEEN AGAINST A BLACK SCREEN AND CHERRY BLOSSOMS. Album print. Kunisada (signed Toyokuni).

265. MAN IN VIOLET ROBE. Album print (signed Toyokuni).

266. NARAHIRA. Travellers on the way to Tokio. Triptych.
Fine Kunisada landscape triptych showing a splendid summer view of Fuji.

KUNITSUNA.

267. KAMEIDO TEMPLE, showing the Wistaria Trellis.

268. RAIZIMON TEMPLE, the grounds filled with people.

KUNIYASU, Worked about 1830.

269. YOSOI IN A BLUE GOWN, passing a large lantern. A print of beautiful color.

KUNOYOSHI, 1797-1861.

270. MONKAKU PRAYING IN THE WATERFALL. Differing from No. 77. An unusually fine "blue print." This priest was exiled many times by the Emperor.

271. THE GEISHA EBIYA IN BLUE ROBES ON PARADE.

272. FARMER'S STRONG GIRL. She has waded the stream to dam it with a large boulder.
An unusually good example of the artist and an interesting print and story.

273. LADY PLAYING BALL. Large New Year's package near.

274. GIRL KNEELING PREPARING TEA.

275. LADY OF THE NOBILITY WEAVING SILK. She is setting an example to "lazy people."

276. COURT OF YORITOMO. TRIPTYCH. Showing Yoshitsune bidding his brother good-bye before leaving for the battle. Very interesting detail.

MASANOBU, 1685-1764.

277. FIVE YOSHIWARA BEAUTIES AT HOME. Copy of a Masanobu Diptych.

MORONOBU.

278. TWO GIRLS PICKING FLOWERS NEAR A STREAM. An original impression with Moronobu's signature and seal. Small print.

SHIKO, Worked about 1800.

279. SIX ATTENDANTS OF THE GOVERNOR'S WIFE. In a procession they are passing Fuji.
An interesting early example of an oblong print, signed three times.

SHIGENOBU.

280. DIPTYCH. Two Geisha Girls under a white cherry tree near a bamboo fence. With the publisher's seal, Sangin.

SHUNSEN, 1760-1780.

281. HEAD AND SHOULDERS OF A YOUNG GIRL. With the seal of Itpon.

282. YOSHIWARA BEAUTY WITH CLOSED UMBRELLA.

283. SHUNSEN LANDSCAPE. Five women travellers, pink morning mist and rosy Fuji. Oblong print.

284. SHUNSEN LANDSCAPE. Two women washing cloth on the shore.

SHUNSHO, 1765-1780.

285. FARMER READY TO CUT PINE TREES. He is resting on the great stone water-holder at the Temple gate before beginning his work on the pines whose brown trunks form the background.
GENUINE ORIGINAL IMPRESSION AND COLORING IN FINE CONDITION.
(See Plate No. 4.)

SHUNZAN, 1780-1800.

286. SEVEN GIRLS DANCING. Broadsheet.

TOYOKUNI I., 1769-1825.

287. LADY ADMIRING FLOWER ARRANGEMENT. She wears green and carries an open fan.

288. LADY ARRANGING HER HAIR. Her obi of splendid black over a dull blue flowing robe.

289. THREE LADIES TRAVELLING. One stoops to tie her sandal. The landscape background is very attractive.

290. LORD GENJI LEAVING HIS CHILD. Half block in two tones. Night view.

291. MOTHER AND CHILDREN VIEWING THE SNOW. They are well wrapped up and looking from the Shoji.

292. TSUKETSUNE, ENEMY OF THE SOGA BROTHERS. Attended by a dancing girl in superb black with stork crests.

293. TWO MEN SEATED, singing and playing the Samisen.

294. TWO HEADS ON FANS. Signed by Toyokuni as "70 Years Old."

295. DIPTYCH. Two men, each with sword and flute, on a blue wash background.

296. "HOW TO HOLD A TRAY WITH SAKE." A lady in a violet robe bordered in a design of blossoming flowers and running stream. She moves with stately dignity bearing a tray with sake.

FINE ORIGINAL IMPRESSION AND COLORING, unmarked by Toyokuni's later exaggerations.

(See Plate No. 4.)

297. FOUR SHEET LANDSCAPE SHOWING YOSHIWARA WOMEN ON THEIR WAY IN CHERRY SEASON.

A very rare print in good condition by Toyokuni I. The coloring of the robes all soft lilacs and greens, with good contrasting blacks; overhead the cherry trees show soft masses of pink. Published by Daikichi, and with his stamp on the fourth sheet of the series.

TOYOKUNI II.

298. GEISHA IN CEREMONIAL DRESS. Night and cherry blossoms.

299. TWO LADIES MAKING TEA IN THE COURT..

300. MURASAKI VIEW. Lady pouring sake.

UTAMARO, 1754-1805.

301. TICHO, GREAT GENERAL, having his wound attended by two girls. The print has been folded.

302. TWO BEAUTIFUL GIRLS. Nioi and Tomeki. Seen at half length.

303. YOSHIWARA BEAUTY FILLING HER LONG PIPE. She wears a gauzy lavender robe, and is drawn with the long lines used with such effect by Utamaro. The print was published by Yamadai.

304. YOUNG MAN STOPPING A WATER GIRL. River landscape, bird seal publisher.

305. BEAUTIFUL KOTO VIEWING EVENING CHERRY BLOSSOMS. She has on splendid robes and a gorgeous obi.

Plate No. 4.

No. 296. Toyokuni.
No. 285. Shunsho.
No. 245. Hiroshige.
No. 246. Hiroshige.

306. MOTHER AND HER LITTLE SON. The Maid has just covered him with a soft black robe. With Senichi, the publisher's, seal.

307. THREE GIRLS READING AND WRITING. Note the grace of the composition and the black robe of the kneeling figure.
With the seal of the engraver Senichi.
(See Plate No. 3.)

UTAMARO II.

308. THE BEAUTY AKESICHI ON PARADE, with one attendant.

YEISEN, 1789-1848.

309. LADY WALKING, with closed umbrella.

310. LADY SEATED READING; the background shows a blossoming Kaya plant with charming effect.

311. LADY PREPARING TO TIE HER SASH. Her rich black obi lies beside her, and she stands near a screen.

312. LADY IN THE WIND. She has just dropped all her letters.

313. TSUKASA PREPARING TO TAKE A WALK.

314. YOUNG GIRL COMING BACK FROM CHURCH. She carries an open umbrella, and is reading. Two little dogs beside her. Good coloring.

315. LADY IN A BLUE LOOSE ROBE LOOKING THROUGH THE SHOJI.

316. WINDY DAY, CHERRY BLOSSOM TIME. A young girl struggling with her blowing skirts, holding a blue umbrella.

317. MUTSU, A FAVORITE BEAUTY, WALKING with a little girl attendant.

318. THE BEAUTIFUL TOMEKI, viewing cherry blossoms. She has two little attendants. Exquisite coloring.

319. YOSHIWARA BEAUTY WALKING AT NIGHT, near a large lantern.

320. GEISHA GIRL IN A BLUE GOWN. An interesting "blue print."

321. GIRL IN BLACK ON SHINCHI SEASHORE.

322. GIRL GETTING UP FROM THE EDGE OF EITAI BRIDGE. She is raising a black and yellow umbrella.

323. A BEAUTIFUL YOUNG GIRL IN PINK.

324. BIZAN, A FAMOUS BEAUTY, LEAVING HER ROOM WITH LITTLE MAID. The lighted candle on the stand placed with great effect.

YEISHI, 1780-1805.

325. YOSHINO AND MIKINO WALKING AT NIGHT. A man carries a large black lantern and they are accompanied by a little maid.

YEISHO, 1800-1815.

326. TAKIGAWA OF OGIYA AND HER COMPANION. Two Beauties of the Yoshiwara at the Peony Festival.
The whole print gives the effect of rosy pink and delicate green; their little maid is also lost in admiration of the soft pink Botan or peony.

YEIZAN, 1800-1829.

327. ICHIKAWA AND KISEKAWA. Two beautiful girls seen at half length.
Very effective coloring.

328. YEIZAN SNOW VIEW. Mother teaching her little son to paint the face of his snow man.
A fine print published by Tomoe-ya.

329. TAMAGAWA SERIES. Two girls washing clothes. A running stream and little bridge make this a charming print.

330. BEAUTIFUL GIRL IN BLACK, reading a letter. Snow view through the Shoji.

331. CHIUSHINGURA SERIES. Girl in black and pink carrying a package.

332. GIRL'S REFLECTION SEEN IN AN OVAL MIRROR OF BLACK LACQUER.

333. TAMAGAWA SERIES. Two girls wading a winding stream with flowery bank.

334. BEAUTY ON PARADE.

335. MOTO, A NOTED BEAUTY. Walking with two attendants.

336. TAMAGAWA SERIES. Mother with her son who startles a flock of birds by the river.

337. YEIZAN LANDSCAPE. A poetess seated on the shore, many pink flowers are growing here and there.

338. TRIPTYCH OF THE BOYS' FESTIVAL. The five boys, as of large size, are drawing and pushing a large basket filled with pink peonies. The whole print gives the effect of pink and black.

YOSHIUKU.

339. HANAMACHI WALKING AT NIGHT. A man carries over her a large black and white umbrella, and she has two little attendants.

340. ACTOR WITH A HEAVY ROPE.

341. TWO MEN ON THE VERANDAH. Unusual composition.

S. L. PARSONS & CO., INC., Printers, 45 Rose St., New York.

Plate 1.
No. 229. Toyonobu.

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